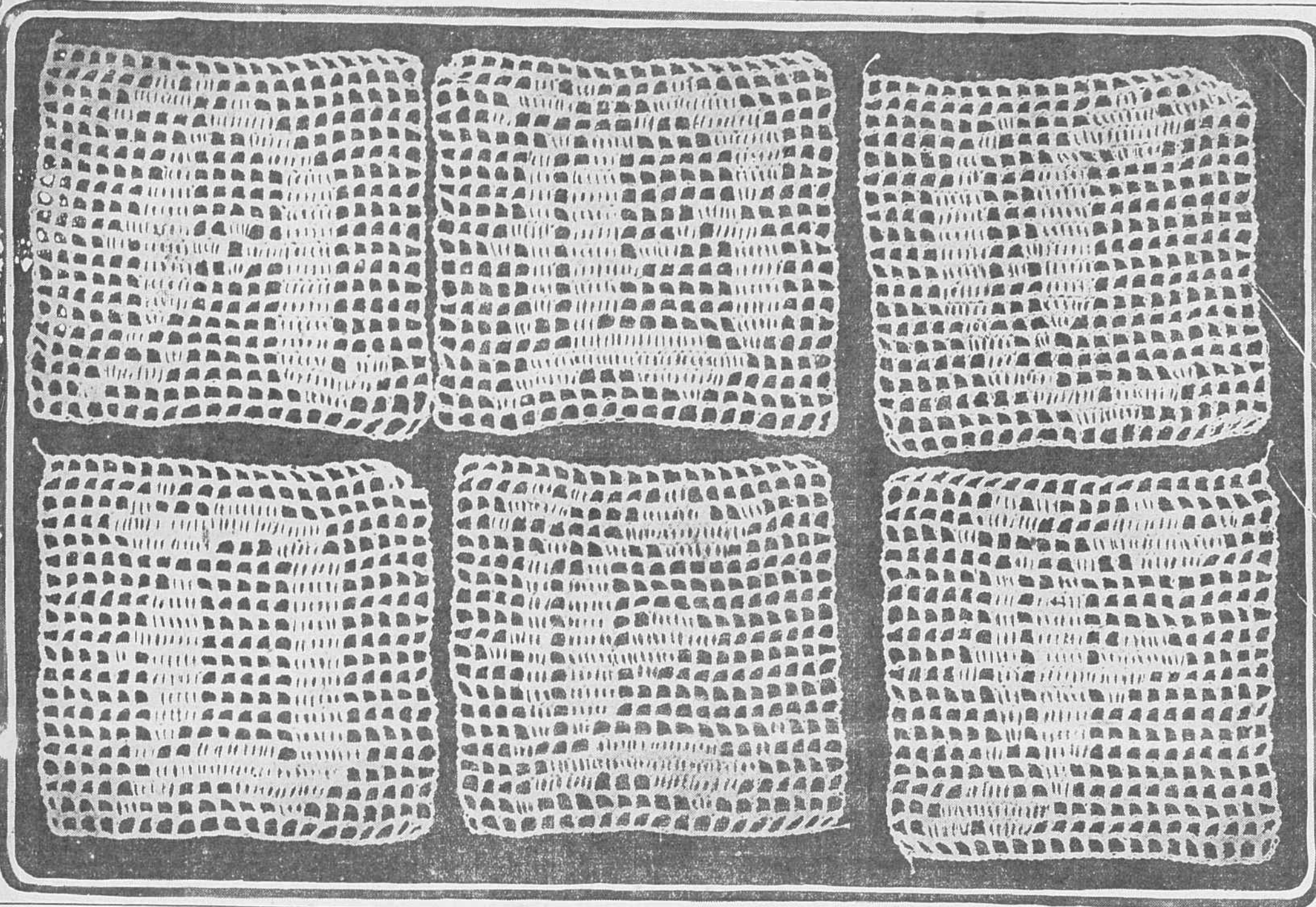


Old English Alphabet in Filet Stitch.



INSTRUCTIONS FOR CROCHET WORK.

This is the first installment of the old English alphabet in filet crochet. The rest of the alphabet will follow in order in three succeeding Sundays. This alphabet should prove invaluable for the needlewoman who is already beginning to make her Christmas presents.

These letters have many uses and may find a place wherever an initial is needed. They have been used for towels, handkerchiefs, pillow cases, baby's dress, or the central design of a yoke.

As most needleworkers know, filet is a lace made up of open squares or meshes, and the design in crochet is worked out by filling the meshes with trebles, two trebles in each mesh and one treble over each treble.

Begin each letter with a chain of 45, turn with 5 ch., and divide the long chain into twenty meshes. In the second row the form of the letter begins. These designs admit of no errors, each space should be filled exactly as shown.

If the plan is not perfectly clear, consider each letter a square of blocks twenty by twenty. With a pencil draw and divide this square filling open spaces with dark shading outlining the letter desired, following the illustration until the drawing is perfect.

The crocheting can then be commenced intelligently, and there will be no errors.

The Home Harmonious.

Novelties from Remnants.

By Anita de Campi.

MAGICAL almost as the pulling of rabbits out of empty silk hats are the beautiful things conjured out of the millionaire merchant's scraps. This log is an actual thing, and not a mere figure of speech. Those who have been "behind the scenes" in any big interior decoration department or studio know that every tiny scrap is hoarded, and the collection is looked upon as a really valuable asset. Nimble wits and fingers are set to work to turn the odds and ends that are heaped therein into novelties for the Christmas trade.

The millionaire merchant is not a miser. He is a past master, though, in matters of thrift, and one whom the average housewife might emulate in advance. The season is dull, labor is cheap, the bag is full—what better time for the fusion of the by-products of idleness and waste into profitable merchandise?

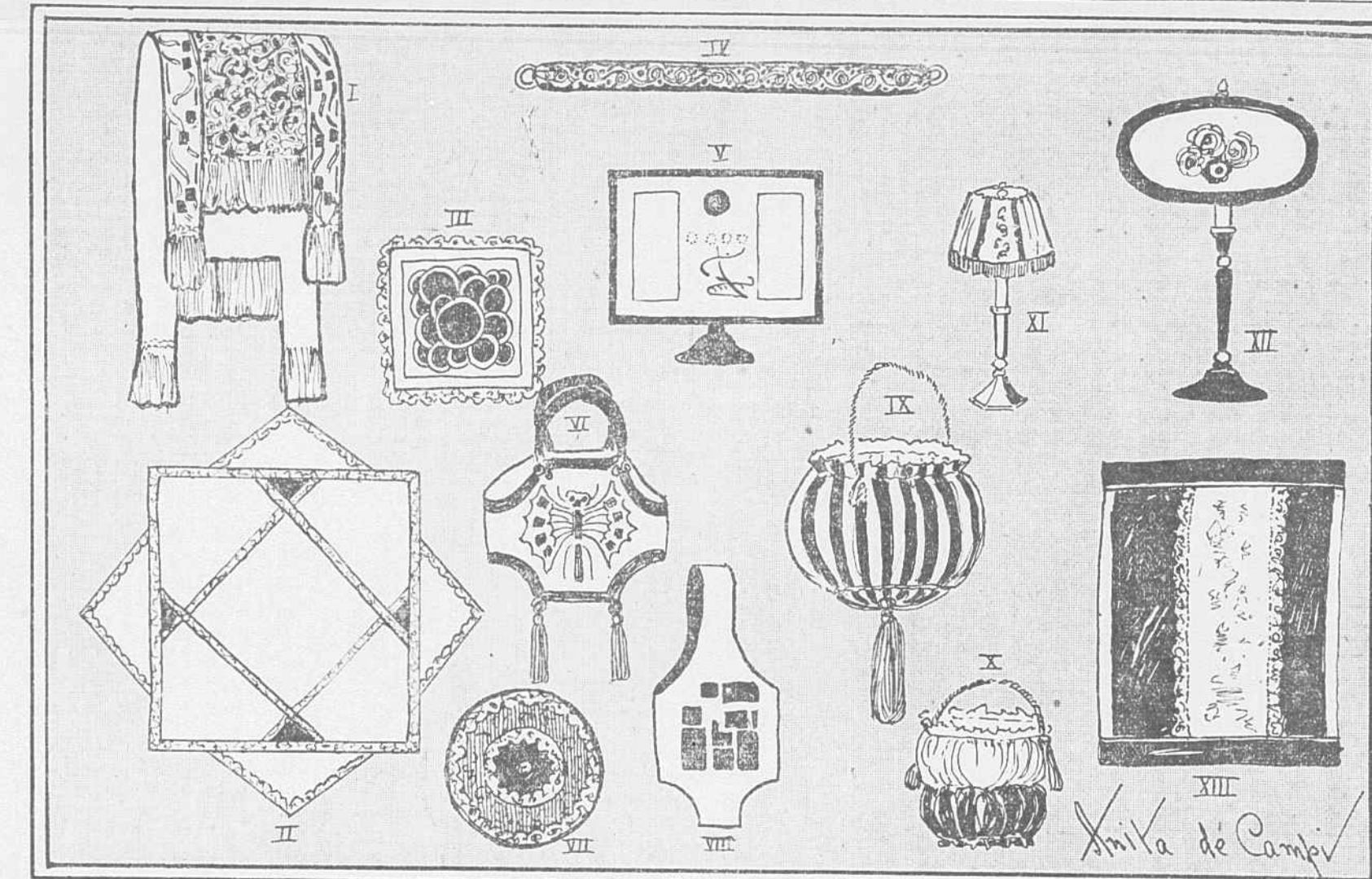
Some of the articles that at this season are being created in the studio work rooms could be so easily copied by amateur needlewomen at home, and it is a temptation to describe them in detail. Those who have family rag bags and leisure time may profit by the president.

A curious feature of the scrapbag objects is that they are all high priced. The argument is not "Let us sell this cheap because it is made out of leftover scraps," but "This thing, being made of rare bits cut from expensive fabrics, can only be duplicated at a high price. This makes it 'exclusive,' thereby enhancing its value," and the mark on the tag is made to drive the point home.

You will ask, What is in the merchant's bag? To be perfectly frank, the contents are much the same as those in the family bag. There are bits of ribbon, cord, upholstery scraps, fringe, lace, galloon, chintz, silk, velvet, satin, and so on. There are no large pieces, but just bits. The addition of one ingredient transforms them all into something slightly, and that one ingredient is gilt lace or gilt galloon. This, added to the most ordinary piece, immediately gives it a holiday air—makes it as merry as a valentine. Really, then, before beginning experimenting with scraps at home it would be advisable to pick up a few remnants of pretty trimmings. In choosing gold lace, select the dark tinted gold. Some is to be found that is almost blackish, and this is more artistic than the light, bright gilt. The lace is to be used on all curved pieces, as it is more easily shaped, and galloon for square pieces or straight edges.

Figure 1 is the sketch of a small table scarf. The short center piece is made of a strip of banding such as was used last year to trim portieres. The side strips are of stamped velvet, and the whole thing is lined with satin. The novel feature in this cover is the arrangement of the fringe. It is put across the ends of the banding, which is a piece considerably shorter than the side strips. The fringe is repeated at the ends of the side strips.

More ingenuity was exerted in putting the bits of odd sizes together in the square table cover shown in figure 2. Four different materials are used, as well as gold lace and gold galloon. The tiny patches indicated in black are of exquisite moquette; the outside pieces are of faille silk; the center is of velvet, and the corners framing it are of brocade. Gold lace flatly applied, with the scallops turned in, is used on the faille, and the other trimmings is gold galloon. In piecing this cover the edges that are placed together are not held edge to edge like a seam, but are lapped flatly one on the



other, then stitched, then reinforced by having the galloon stitched over them. This insures the desired stiffness.

No. 3 is a 12 inch square vase or candle mat. This is the easiest thing to make. It can be done out of bits of tapestry or upholstery fabric, or even of cretonne or chintz. Two large and one smaller mat make a nice dresser set. When made of heavy material this mat is left unlined. The discs are turned upon the right side, neatly stitched, and then covered with galloon. After this is done gold lace may be whipped to the outside edge of the galloon. Mats of this kind used as candle mats have almost entirely supplanted mats of felt lace. Small pieces have taken the place of more copious table covers. The object of supplying a touch of good color is achieved without concealing the beauty of the table top itself.

Narrow strips of satin, either embroidered or left plain, and lined with silk, make lovely curtain loops for looping curtains back. The ends of the strip, as shown in figure 4, are sewn over little white ivory rings that fasten to a hook at the side of window or door frame. Sets of these curtain loops make charming

gifts. They are striking done in black satin.

Figure 5 is a piece of embroidered linen, mounted on art board, bound with ribbon. It is a telephone screen. Towards the center of the top a small round hole has been cut; the mouthpiece of the telephone is unscrewed and screwed back in place again through this hole. At either side a card is pasted and one is supposed to write telephone numbers of friends on one side and of tradespeople on the other.

This seems to be an age of bags. One can hardly have too many of them. Any kind of a bag makes an acceptable gift. Nos. 6, 8, 9, and 10 in the drawing show several of this season's varieties.

No. 6, of chintz, is planned to throw things into when traveling—the brush and comb, nightgown, and other things out of the suitcase, that one carries into the dressing room on the train. Figure 8 is made of coarse ecru linen lined with black taffeta, and trimming is made of an application of small patches of silk in different brilliant colors. The sides and lower edges are joined, but the loop through which the wrist passes has been cut on a fold of the goods. What could be easier

to make? It is supposed to be a knitting bag, designed to hold the ball and needles, but could be used for other purposes as well.

Nos. 9 and 10 are to hold fancy work—little bags that you carry out on the front porch with your bit of needlework. They are made of soft silk and are held wide open, as the silk of which they are made is simply gathered on to an embroidery hoop. Two bags are used in figure 9, and three in figure 10.

Round table mats, not more than 12 inches in diameter, may be made to bring out the fine points of the object placed upon them. A dull green and silver mat emphasizes the color of a coral vase. A bit of copper is made resplendent by a mat of sapphire blue. No. 8 shows the type of mat employed. In this instance it is of old gold brocade with a black satin center and trimming of dull gold thread lace.

Candle shades offer an attractive possibility for the utilizing of small pieces. Figure 11 is made of flat pieces of figured chintz, alternating with full bits of plain silk. Wire frames can be bought almost anywhere. No. 12 is more novel. It is white silk sewn to a shield wire frame

It is bound with black velvet and embroidered with large flowers done in dull colored worsted.

In No. 13 a strip of Japanese embroidery in bright colors on puce satin has open work gilt lace whipped to each side of it, with a band of black satin at either side. The piece this forms is laid over a breadth of ecru silk. The silk shows through the lace and is repeated in an inch-wide line that is folded up over at each side. The two ends are bound with a band of black satin. Brocade or figured ribbon could be substituted for the Japanese embroidery.

Answers to Inquiries.

A. B.: The height of the molding from the floor depends upon the height of the room. Often dining rooms are divided into an upper third and lower two-thirds, the upper third is papered and the lower two-thirds paneled. Yes, you could use striped paper on the lower part of your dining room and figured, paper above, with a narrow molding separating the two. The sample you have marked No. 2 would, I believe, be best for the upper and have sample No. 1 for the lower. I should choose a rug of dull green with a darker green border in preference to tan or brown.

J. F. H.: No. I do not believe a red rug can be painted blue. Dyeing is possible, but when a red rug is dyed blue it naturally keeps the reddish tinge which makes it purple. On account of scarcity of dyes due to war orders are not being taken now for the dyeing of rugs excepting in black. Thank you for your many compliments.

W. A. K.: Enamel is in higher favor than oak. Use a pale amethyst for your bedroom which opens off of the room with the red carpet. In the bedroom use chintz draperies with a gray ground and mulberry and sage green figures. Have a lamp with a silk shade in a good tone of American Beauty red.

H. F. R.: It is not necessary to place anything on the top of your china cabinet. Doylies are not objectionable if you choose to use them, but avoid having your china cabinet cluttered up with a miscellaneous lot of things. Keep it simple and neat. The same rule applies to the buffet. Since you have plenty of hand painted china, the place for you to show it is on the table when it is in use. Keep it put away when not in use. Leave on your buffet a simple arrangement of not more than three or four pieces. If the paper is figured in your dining room do not use pictures. Some German lithographs simply framed might be attractive if the paper is plain. Select just a few that are in harmony.

F. M.: Use mahogany pink for your side walls in your living room. A light gray would be pretty for the lower part of your bedroom, using a chintz for your inside draperies that will combine all of the other colors in the room. It would be permissible for you to use a figured paper above your plate rail in your dining room, leaving the lower part brown as it now is.

E. H.: I should advise you to advertise your antique hand made china cabinet of mahogany which you wish to sell.

Cooking with the Fireless.

A FIRELESS cooker won't bake bread or pastry; it won't roast meat, and it won't fry. So don't attempt to do any of these things with it. The best plan is to make experiments and note down the results and time taken both in cooking on the stove and in the cooker.

When following a recipe for cooking in the ordinary way it is a good plan to cook the food half the specified time previously, then put it in the fireless for at least twice the other half. If allowed to stay in longer no harm will be done.

Here are some of the things one woman has figured out:

Potatoes, artichokes, turnips, carrots, and other roots should boil three minutes, then put in the cooker five hours.

Butterbeans should soak all night, then stew one hour and bring to the boil; cooker six hours or more.

Vegetable soup—Soak equal quantities of lentils and beans over night. Put in a stew pan with one onion, one carrot, one-half turnip, and enough water to cover. Boil for three-quarters of an hour. Put in the cooker for seven hours. Strain off the soup, add thickening and flavoring, and bring to the boil on the range.

Macaroni—Put into boiling water, boil ten minutes; cooker four hours.

Prunes, apricots, or other dried fruit—Soak all night, bring to the boil; cooker six or seven hours.

Rhubarb, gooseberries, and plums—Bring to the boil; cooker six or seven hours.

Cherries and blackberries—Boil for five minutes; cooker six or seven hours.